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THE EDITOR

There has been a good deal of talk lately concerning the clause in the tariff bill limiting to five years free entry of works of American artists living abroad. It has been repealed, for Secretary Gage ruled that so long as an American artist does not renounce his allegiance to the flag, his work may be entered free of duty.

It is a very generous and liberal reading indeed that will include under such paternal protection an artist who makes an indefinite residence abroad, who is American by chance of birth rather than by a deep-seated loyalty to his flag and a love of country sufficient to make him live at home and fight for American art. Neither in sentiment nor in the character of his work is he American, and five years is certainly a very fair interpretation of temporary residence abroad for purposes of study.

No adult studies for more than five years without producing things for sale, which classifies him at once as a professional.

Shall we look upon these foreign-Americans as infant industries, and protect them as such? Or shall the Government have some thought of the men at home who suffer from the foolish, pedantic, and altogether un-American idea which the wealthy hold that purchases must be made abroad? The American artists live abroad not for study, but for revenue, and make possible the condition of things just mentioned.

American art—art that is inspired in America, produced by Americans, for Americans, is not being developed nor advanced.

Protect the student by every possible means, and then protect the artist by making him come home and carry out the principles and technique of the art he has learned as a student. Otherwise we must coin a new word, for American he is not.

One who is in intimate touch with American art can see that these same artists who besought Congress for an extension of the five-year clause are surely losing time, and are not improving as they should by extended residence abroad. They may be getting the egg, but they are surely killing the goose. Current exhibitions are constantly showing that virility and freshness are being produced at home and not abroad. It would be absurd to say that this is universally so, but so conspicuous is it that it has been remarked by many.

Painters and sculptors, come home if you wish protection for yourselves and your art! American art will only be produced under American skies, and it is injustice to use the same honored title for both those who are living abroad, and the faithful ones who are missionaries of art at home.

The reception tendered M. Maurice Boutet de Monvel in January by the artists of the Fine Arts Building, Chicago, was a complete success. Over a thousand guests were present, representing much that was best in society and art. There was music, the halls and studios were thrown open and decorated in green, while a fine collation was served in the Auditorium, which is connected with the Fine Arts building by a handsome passage-way. While showing, in this reception, their respect for M. de Monvel and his personal art, the artists also wished to express, through him, to his city and nation, the feelings of gratitude and admiration they entertained for France and French art. The occasion was brilliant, and will remain one of the conspicuous social and artistic events of the season. It marks the beginning of a series of annual functions, the pleasure and utility of which, in bringing the cultivated into closer connection with the artistic element, cannot help but be important and far-reaching. The arrangement of halls and studios thrown one into the other could not be improved, and Chicago may congratulate herself on having the most unique and attractive artists' quarters to be found anywhere.



Durand-Ruel recently sold a painting by Rembrandt, "David and Saul," to the Dutch government for \$40,000. It was sold, it is said, in The Hague in 1747, for \$21.60. This picture has remained the same while its value has changed, proving that the value or price of a work of art is what it will bring in the market. Fashion as well as appreciation has a good deal to say about the price of a thing which varies as the fashion changes, while true appreciation, once attached to a work of art, tends to steadily increase its price. It is commercially true that a painting has no value until some one likes it, and likes it enough to wish to possess it.